

本书编委会 编

中国室内设计年鉴精选集

上

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中国林业出版社
China Forestry Publishing House

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中国室内设计年鉴

INTERIOR DESIGN YEARBOOK OF CHINA
DOMAIN

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设计版图!

近年来,中国的室内设计取得了长足的进步,本土的设计力量逐渐浮出水面,这让我们看到了中国设计崛起的可能性,但某种程度上,境外的设计师力量仍然占有某些优势。中国是全世界范围内设计最为蓬勃发展的设计热土,每年这里都会涌现出无数的作品,这催生了设计出版行业的繁荣,这些图书及杂志为我们记录了当代中国设计的发展动态,是我们了解当下中国设计的重要路径。坊间每年都会出版几本中国室内的年鉴类书籍,他们是我们了解本年度室内设计发展的重要窗口,但是这些室内年鉴在编选的时候,侧重于本土设计力量,而且是按照项目类型来编辑的。因此,我们尝试以一种新的方式来解读当下中国设计的新发展。我们没有按照项目的类型来编辑设计作品,而是按照行政区域来划分,而且我们的视野不仅停留在本土的设计力量,而是关注一切在中国的设计力量。

中国幅员辽阔,地区间社会、文化及经济发展存在非常大的差异,相应地,设计的发展状态也不太一样,尝试去勾勒一个大致中国当下设计版图也许有助于我们更加理性认识当下中国设计的发展及状态。大致来说,目前大陆地区,设计最为活跃、最为繁荣的区域是华南地区、华东地区、华北地区,华南地区以深圳、广州等为代表,华东地区以上海、苏州、杭州、厦门、福州等地为代表,而华北地区则以北京、天津为代表。当然,勾勒中国的设计版图不可能少了香港、台湾。这些区域涌现出的设计作品构成了我们本书的主体。这些区域之外,华中地区、东北地区也有一些优秀的设计作品呈现,但是西北地区及西南地区的设计作品较少进入我们的视野。一方面,这也许受我们自身视野所限,但另一方面也显示了目前西南及西北区域的设计力量仍然比较薄弱。

虽然我们尽力勾勒当下中国清晰的设计版图,但这异常困难。当下中国每年涌现的优秀作品实在不胜数,由于能力的限制,我们在编选的时候,难免会遗落大量的杰作。但是我们希望读者可以从我们选择的作品中,看到本年度中国当代室内设计的发展动态,窥一斑而见全豹。上海、北京、香港、台湾、深圳等地是传统的设计活跃城市,在这些地方不仅仅本土设计力量强劲,而且国际性的设计力量也非常强大。在华东区域,厦门、福州是非常值得一提的城市,这两个城市的设计力量近年来非常活跃,在国际国内都获得了非常多的奖项,他们浮出水面是中国设计取得长足进步的结果。华北区域的天津虽然也非常值得关注,近年来也涌现了非常多的优秀作品,但这些作品的设计师不是本土的设计力量,而是来自境外或者上海、北京、深圳等地设计力量。这显示当地设计力量的发展得益于政策的推动,但仅仅只有政策的推动并不足以让当地的设计力量成长,还需要当地设计力量自我学习及反思。西南区域的重庆,近年来也成为了各种设计力量角逐的战场,据说当地每年要兴建十几个五星级酒店,由此可见当地设计市场的火爆,但是如此火爆的设计市场并没有孕育出对称的设计作品。这其中的缘由值得我们反思。香港设计对内地特别是深圳设计的影响早已成为共识,但是一直以来,我们虽然也非常关注台湾的设计力量及其对大陆设计的影响,但我认为,我们的关注仍然不足。台湾地区的设计既有中国传统文化的影响但又非常国际化,在我看来,这是中国当代设计自成一格的不二法门。因此,在本书中,我们特别将台湾地域辟为一章,以彰显其重要性,也希望引起业内对台湾设计的进一步认识。

In recent years, China whose local design strength has been revealed has made considerable progress in interior design, which makes us see the possibility of rise of Chinese design, but to some extent, overseas designers still occupy some advantages. China is the most booming design hot spot worldwide and numerous works emerge every year here, which has given birth to prosperity of design and publishing industry recording development trend of contemporary Chinese design by books and magazines for us as the important path that we learn about contemporary Chinese design. Several indoor Yearbooks newly published every year are known as an important window to understand interior design development of the current year, but these indoor Yearbooks when compiled have been focused on local design strength and edited in accordance with the project type. Therefore, we try a new way to interpret the new development of contemporary Chinese design. Instead of project type, we have used administrative region division to edit design works, and in addition, we focus our vision not only merely on the local design force but also on all design strengths in China.

Many social, cultural and economic development differences between regions of China as a large country, accordingly result in various development design states, so that how to outline a general contemporary design layout in China may help us to more rationally understand development and state of contemporary Chinese design. Generally speaking, the most active and most prosperous design regions in the mainland are South China represented by Shenzhen, Guangzhou, etc, East China represented by Shanghai, Suzhou, Hangzhou, Xiamen, Fuzhou, etc, North China represented by Beijing, Tianjin, etc. Of course, it is impossible to outline China's design layout without Hong Kong and Taiwan whose design works emerged to constitute the main body of our book. Besides the above mentioned areas, Central China and Northeast also present some excellent design work, but the design work from Northwest and Southwest areas is beyond our field of vision. On the one hand, our own vision may be limited, but on the other hand, also it shows that design strength of Southwest and Northwest regions remains relatively weak.

Although we make every effort to outline Chinese current clear design layout, it is extremely difficult. At the moment, China's outstanding works annually emerge is really numerous, due to capacity constraints, during compilation, we could inevitably neglect a lot of masterpieces. But we wish our readers to see the development state of Chinese contemporary interior design of the current year from 100 pieces of works that we have chosen, jumping into conclusion through fragment observation. Traditionally, design activities are vibrant in such cities as Shanghai, Beijing, Hong Kong, Taiwan, Shenzhen, etc, whose not only local but also international design strength is very powerful. In the region of East China, Xiamen, Fuzhou is very worth mentioning, whose design strength are very active in recent years reputed by lot of international and domestic awards, resulting from great progress in Chinese design. Tianjin of North China is also very worthy of attention, also emerging with a lot of good works in recent years whose designers are from design strength of overseas or Shanghai, Beijing, Shenzhen and other places, but not local. This shows that the development of local design strength benefits from policy promotion, but the growth of local design strength can not be driven only by policy promotion and local design strength needs self-learning and profound consideration. Chongqing of Southwest China where more than a dozen of local five-star hotels are built up every year has become the battlefield for various design strengths during recent years, which indicates how hot its local design market is, but such a popular design market fail to breed symmetrical design works. The reason is worthy of our profound consideration. Comparing with common view over the impact by Hong Kong design on the Mainland's design, in particular on Shenzhen design, we also focus much on impact by Taiwan design strength on the Mainland's design, but we believe our concern is still not enough. Taiwan design, not only impacted by traditional Chinese culture but also very international, in my opinion, is the sui generis one and only way of Chinese contemporary design. Therefore, in this book, we particularly set up one chapter for Taiwan design so as to highlight its importance, and also hope to attract the further understanding of Taiwan design industry.

An abstract geometric design featuring three white lines on a black background. Two lines originate from the top-left corner and extend diagonally towards the right, with one line being slightly steeper than the other. A third line originates from the bottom-left corner and extends diagonally towards the top-right, intersecting the two lines from the top-left. The text "Design layout!" is positioned in the lower-right area, between the two lines from the top-left and the line from the bottom-left.

Design layout!

目录 A

002 序 INTRODUCTION

设计版图! /Design layout!

010 华北 REGION NORTH CHINA

012 北京东方爱婴 /Eastern AiYing Preschool Center

018 北京波纹 /RIPPLES in Beijing

026 瑞居 /Gallery Hotel

034 光耀威海文登度假村北京售楼处

Guang Group Weihai Wendeng Resort, Beijing Selling Office

040 Groupm 群邑北京办公室 /Groupm Beijing Office

046 经典国际设计机构(亚洲)有限公司办公室

Office area of Classic International Design Agency (Asia) Co., Ltd

054 腾讯科技(第三极)办公楼

Tencent Technology (the third pole) Office Building

058 天津国贸销售中心 /Tianjin International Trade Sales Center

064 天津金泰丽湾嘉园 56 单体售楼处

Interior Design of Sales Centre 56 of Tianjin Ecological Bay

072 天津津澜阙售楼处 /Sales Office of Jinlan Towers in Tianjin City

080 茗汤温泉度假村 /MING-TANG Hot Spring Resort

088 凰茶会 /Phoenix Tea House

094 华中 REGION CENTRAL CHINA

096 郑煤仁记体检院 /Renjihealth Checkup Hospital

102 武汉别墅样板房(B 1 户型) /Molding Show House

108 武汉武商摩尔城电影院 /Wuhan Pixel Box Cinema

116 武汉畅响会所 /Wuhan Echo Club

124 隐庐 /Hidden Cottage

132 梦网景园 /Dreamy Garden

136 华南 REGION SOUTH CHINA

138 光耀候鸟高尔夫球场中式别墅

Chinese Style Villa in Guang Group Bird Gold Course

144 深圳 La Vie Pub /Shenzhen La Vie Pub

150 西帷办公室 /INCANA Office

156 易菲展馆 /YIFINI Exhibition

162 雅士阁美伦酒店 /Yashige Elegant Hotel

168 与自然共生 /Living In Nature

174 招商金山谷工法展示厅

Merchants Golden Valley Engineering Exhibition Hall

180 东北 REGION NORTHEAST CHINA

182 吉林艺术学院艺术咖啡厅 Art Café of Jilin College of the Arts

186 亚布力 Club Med 冰雪度假村 Club Med Yabuli

194 西北 REGION NORTHWEST CHINA

196 马柯艺术家餐厅 Make Artist Restaurant

204 西南 REGION SOUTHWEST CHINA

206 拉萨瑞吉度假酒店 St. Regis Lhasa Resort

214 成都岷山饭店 Chengdu Minshan Hotel

222 华东 REGION EASTERN CHINA

224 唐乾明月福州接待会所

Tangqian Moon Fuzhou Reception Club

232 熹茗茶叶会所湖东店 Ximing Tea Club Hudong Shop

238 一信(福建)投资办公室 Yixin (Fujian) Investment Office

244 静茶西湖店 Taste of Tea and Buddha

248 天瑞酒庄 Tianrui Winery

254 厦门光合作用 Xiamen Guanghezuoyong

260 天墅销售中心 Tianshu Sales Center

268 YS 工作室 YS Studio

274 尊墅别墅 Distinguished Villa

278 厦门海峡国际社区原石滩 SPA 会所

Original Rocky Beach SPA Club of Xiamen Channel

International Community

284 巴厘香墅黄府 Bali Incense Villa Golden House

290 CASA BELLA 家居美学馆 CASA BELLA Home Art Center

294 合肥卡伦比咖啡连锁 Hefei Kalumbi Coffee Chains

302 济南普利售楼处 Jinan Puli Sales Office

310 杭州西溪 MOHO 售楼处 Hangzhou Xixi MOHO Sales Office

314 千岛湖洲际度假酒店

InterContinental One Thousand Island Lake Resort

322 荣轩茶社 Rongxuan Teahouse

330 gxg jeans 宁波城隍庙旗舰店 gxg jeans brand men's clothes

338 滕头投资公司生态楼

Tengtou Investment Company Ecology Building

目录 B

002 序 INTRODUCTION

设计版图! Design layout!

酒店 HOTEL

- 026 瑞居 Gallery Hotel
- 080 茗汤温泉度假村 MING-TANG Hot Spring Resort
- 162 雅士阁美伦酒店 Yashige Elegant Hotel
- 186 亚布力 Club Med 冰雪度假村 Club Med Yabuli
- 206 拉萨瑞吉度假酒店 St. Regis Lhasa Resort
- 214 成都岷山饭店 Chengdu Minshan Hotel
- 314 千岛湖洲际度假酒店
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办公 OFFICE

- 040 Groupm 群邑北京办公室 Groupm Beijing Office
- 046 经典国际设计机构(亚洲)有限公司办公室
Office area of Classic International Design Agency (Asia) Co., Ltd
- 054 腾讯科技(第三极)办公楼
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住宅 HOUSE

- 102 武汉别墅样板房(B1 户型) Molding Show House
- 132 梦网景园 Dreamy Garden
- 138 光耀候鸟高尔夫球场中式别墅
Chinese Style Villa in Guang Group Bird Gold Course
- 168 与自然共生 Living In Nature
- 274 尊墅别墅 Distinguished Villa
- 284 巴厘香墅黄府 Bali Incense Villa Golden House

餐厅 RESTAURANT

- 124 隐庐 Hidden Cottage
- 196 马柯艺术家餐厅 Make Artist Restaurant

茶馆和咖啡厅 TEA & COFFEE SHOP

- 088 凰茶会 Phoenix Tea House
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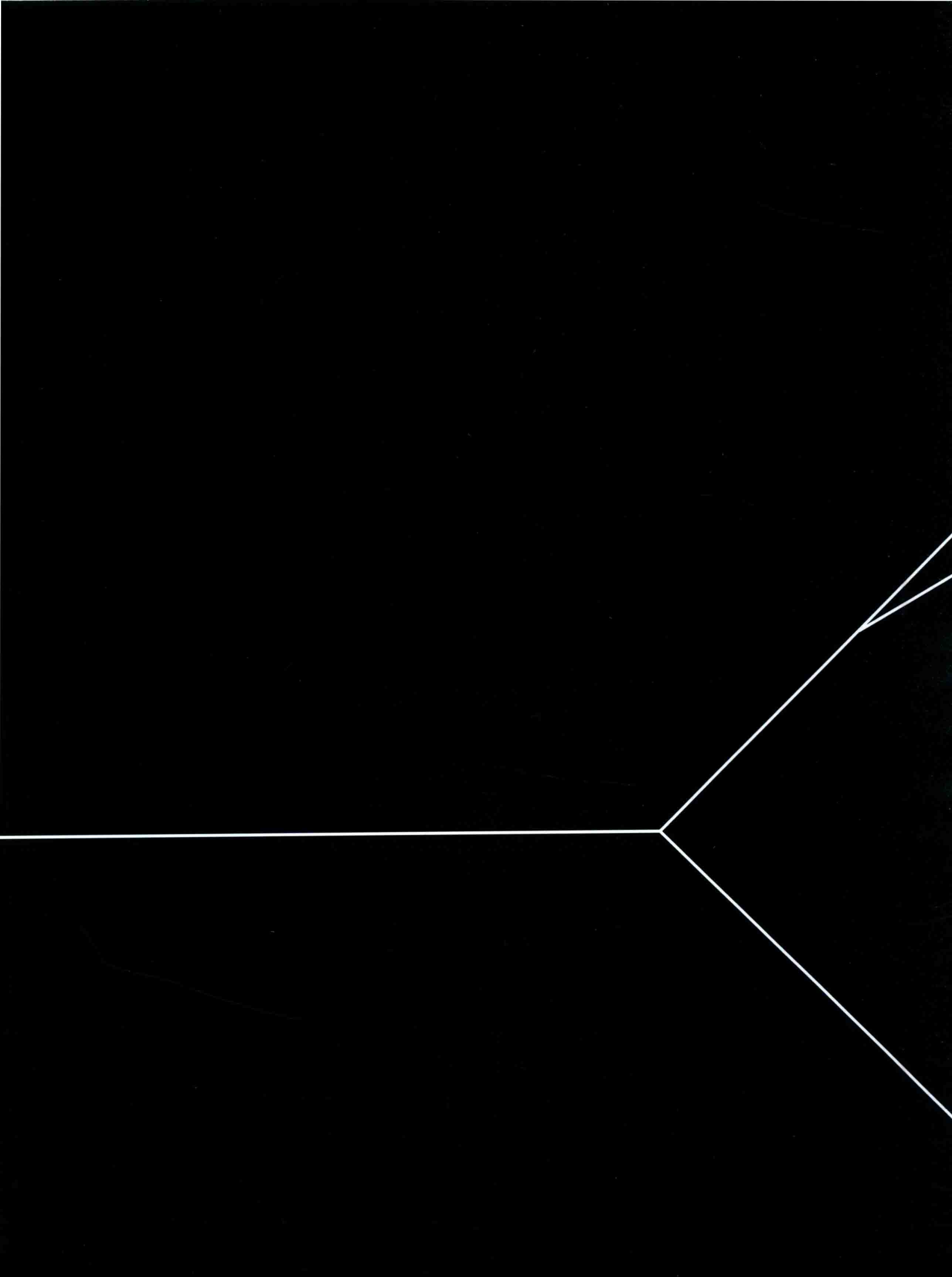
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近年来,中国的室内设计取得了长足的进步,本土的设计力量逐渐浮出水面,这让我们看到了中国设计崛起的可能性,但某种程度上,境外的设计师力量仍然占有某些优势。中国是全世界范围内设计最为蓬勃发展的设计热土,每年这里都会涌现出无数的作品,这催生了设计出版行业的繁荣,这些图书及杂志为我们记录了当代中国设计的发展动态,是我们了解当下中国设计的重要路径。坊间每年都会出版几本中国室内的年鉴类书籍,他们是我们了解本年度室内设计发展的重要窗口,但是这些室内年鉴在编选的时候,侧重于本土设计力量,而且是按照项目类型来编辑的。因此,我们尝试以一种新的方式来解读当下中国设计的新发展。我们没有按照项目的类型来编辑设计作品,而是按照行政区域来划分,而且我们的视野不仅停留在本土的设计力量,而是关注一切在中国的设计力量。

中国幅员辽阔,地区间社会、文化及经济发展存在非常大的差异,相应地,设计的发展状态也不太一样,尝试去勾勒一个大致的中国当下设计版图也许有助于我们更加理性认识当下中国设计的发展及状态。大致来说,目前大陆地区,设计最为活跃、最为繁荣的区域是华南地区、华东地区、华北地区,华南地区以深圳、广州等为代表,华东地区以上海、苏州、杭州、厦门、福州等地为代表,而华北地区则以北京、天津为代表。当然,勾勒中国的设计版图不可能少了香港、台湾。这些区域涌现出的设计作品构成了我们本书的主体。这些区域之外,华中地区、东北地区也有一些优秀的设计作品呈现,但是西北地区及西南地区的设计作品较少进入我们的视野。一方面,这也许受我们自身视野所限,但另一方面也显示了目前西南及西北区域的设计力量仍然比较薄弱。

虽然我们尽力勾勒当下中国清晰的设计版图,但这异常困难。当下中国每年涌现的优秀作品实在不胜数,由于能力的限制,我们在编选的时候,难免会遗落大量的杰作。但是我们希望读者可以从我们选择的作品中,看到本年度中国当代室内设计的发展动态,窥一斑而见全豹。上海、北京、香港、台湾、深圳等地是传统的设计活跃城市,在这些地方不仅仅本土设计力量强劲,而且国际性的设计力量也非常强大。在华东区域,厦门、福州是非常值得一提的城市,这两个城市的设计力量近年来非常活跃,在国际国内都获得了非常多的奖项,他们浮出水面是中国设计取得长足进步的结果。华北区域的天津虽然也非常值得关注,近年来也涌现了非常多的优秀作品,但这些作品的设计师不是本土的设计力量,而是来自境外或者上海、北京、深圳等地设计力量。这显示当地设计力量的发展得益于政策的推动,但仅仅只有政策的推动并不足以让当地的设计力量成长,还需要当地设计力量自我学习及反思。西南区域的重庆,近年来也成为了各种设计力量角逐的战场,据说当地每年要兴建十几个五星级酒店,由此可见当地设计市场的火爆,但是如此火爆的设计市场并没有孕育出对称的设计作品。这其中的缘由值得我们反思。香港设计对内地特别是深圳设计的影响早已成为共识,但是一直以来,我们虽然也非常关注台湾的设计力量及其对大陆设计的影响,但我认为,我们的关注仍然不足。台湾地区的设计既有中国传统文化的影响但又非常国际化,在我看来,这是中国当代设计自成一格的不二法门。因此,在本书中,我们特别将台湾地域辟为一章,以彰显其重要性,也希望引起业内对台湾设计的进一步认识。

In recent years, China whose local design strength has been revealed has made considerable progress in interior design, which makes us see the possibility of rise of Chinese design, but to some extent, oversea designers force still occupy some advantages. China is the most booming design hot spot worldwide and numerous works emerge every year here, which has given birth to prosperity of design and publishing industry recording development trend of contemporary Chinese design by books and magazines for us as the important path that we learn about contemporary Chinese design. Several indoor Yearbooks newly published every year are known as an important window to understand interior design development of the current year, but these indoor Yearbooks when compiled have been focused on local design strength and edited in accordance with the project type. Therefore, we try a new way to interpret the new development of contemporary Chinese design. Instead of project type, we have used administrative region division to edit design works, and in addition, we focus our vision not only merely on the local design force but also on all design strengths in China.

Many social, cultural and economic development differences between regions of China as a large country, accordingly result in various development design states, so that how to outline a general contemporary design layout in China may help us to more rationally understand development and state of contemporary Chinese design. Generally speaking, the most active and most prosperous design regions in the mainland are South China represented by Shenzhen, Guangzhou, etc, East China represented by Shanghai, Suzhou, Hangzhou, Xiamen, Fuzhou, etc, North China represented by Beijing, Tianjin, etc. Of course, it is impossible to outline China's design layout without Hong Kong and Taiwan whose design works emerged to constitute the main body of our book. Besides the above mentioned areas, Central China and Northeast also present some excellent design work, but the design work from Northwest and Southwest areas is beyond our field of vision. On the one hand, our own vision may be limited, but on the other hand, also it shows that design strength of Southwest and Northwest regions remains relatively weak.

Although we make every effort to outline Chinese current clear design layout, it is extremely difficult. At the moment, China's outstanding works annually emerge is really numerous, due to capacity constraints, during compilation, we could inevitably neglected a lot of masterpieces. But we wish our readers to see the development state of Chinese contemporary interior design of the current year from 100 pieces of works that we have chosen, jumping into conclusion through fragment observation. Traditionally, design activities are vibrant in such cities as Shanghai, Beijing, Hong Kong, Taiwan, Shenzhen, etc, whose not only local but also international design strength is very powerful. In the region of East China, Xiamen, Fuzhou is very worth mentioning, whose design strength are very active in recent years reputed by lot of international and domestic awards, resulting from great progress in Chinese design. Tianjin of North China is also very worthy of attention, also emerging with a lot of good works in recent years whose designers are from design strength of oversea or Shanghai, Beijing, Shenzhen and other places, but not local. This shows that the development of local design strength benefits from policy promotion, but the growth of local design strength can not be driven only by policy promotion and local design strength needs self-learning and profound consideration. Chongqing of Southwest China where more than a dozen of local five-star hotels are built up every year has become the battlefield for various design strengths during recent years, which indicates how hot its local design market is, but such a popular design market fail to breed symmetrical design works. The reason is worthy of our profound consideration. Comparing with common view over the impact by Hong Kong design on the Mainland's design, in particular on Shenzhen design, we also focus much on impact by Taiwan design strength on the Mainland's design, but we believe our concern is still not enough. Taiwan design, not only impacted by traditional Chinese culture but also very international, in my opinion, is the sui generis one and only way of Chinese contemporary design. Therefore, in this book, we particularly set up one chapter for Taiwan design so as to highlight its importance, and also hope to attract the further understanding of Taiwan design industry.

An abstract geometric design featuring three white lines on a black background. Two lines originate from the top-left corner and extend towards the right edge, creating a narrow wedge shape. A third line originates from the bottom-left corner and extends towards the right edge, intersecting the two lines from the top-left. The text "Design layout!" is positioned within the triangular area formed by these lines, oriented diagonally to follow the slope of the bottom-left line.

Design layout!

目录 A

002 序 INTRODUCTION

设计版图! /Design layout!

010 华北 REGION NORTH CHINA

012 北京东方爱婴 /Eastern AiYing Preschool Center

018 北京波纹 /RIPPLES in Beijing

026 瑞居 /Gallery Hotel

034 光耀威海文登度假村北京售楼处

Guang Group Weihai Wendeng Resort, Beijing Selling Office

040 Groupm 群邑北京办公室 /Groupm Beijing Office

046 经典国际设计机构(亚洲)有限公司办公室

Office area of Classic International Design Agency (Asia) Co., Ltd

054 腾讯科技(第三极)办公楼

Tencent Technology (the third pole) Office Building

058 天津国贸销售中心 /Tianjin International Trade Sales Center

064 天津金泰丽湾嘉园 56 单体售楼处

Interior Design of Sales Centre 56 of Tianjin Ecological Bay

072 天津津澜阙售楼处 /Sales Office of Jinlan Towers in Tianjin City

080 茗汤温泉度假村 /MING-TANG Hot Spring Resort

088 凰茶会 /Phoenix Tea House

094 华中 REGION CENTRAL CHINA

096 郑煤仁记体检院 /Renjihealth Checkup Hospital

102 武汉别墅样板房(B1户型) /Molding Show House

108 武汉武商摩尔城电影院 /Wuhan Pixel Box Cinema

116 武汉畅响会所 /Wuhan Echo Club

124 隐庐 /Hidden Cottage

132 梦网景园 /Dreamy Garden

136 华南 REGION SOUTH CHINA

138 光耀候鸟高尔夫球场中式别墅

Chinese Style Villa in Guang Group Bird Gold Course

144 深圳 La Vie Pub /Shenzhen La Vie Pub

150 西帷办公室 /INCANA Office

156 易菲展馆 /YIFINI Exhibition

162 雅士阁美伦酒店 /Yashige Elegant Hotel

168 与自然共生 /Living In Nature

174 招商金山谷工法展示厅

Merchants Golden Valley Engineering Exhibition Hall

180 东北 REGION NORTHEAST CHINA

182 吉林艺术学院艺术咖啡厅 Art Café of Jilin College of the Arts

186 亚布力 Club Med 冰雪度假村 Club Med Yabuli

194 西北 REGION NORTHWEST CHINA

196 马柯艺术家餐厅 Make Artist Restaurant

204 西南 REGION SOUTHWEST CHINA

206 拉萨瑞吉度假酒店 St. Regis Lhasa Resort

214 成都岷山饭店 Chengdu Minshan Hotel

222 华东 REGION EASTERN CHINA

224 唐乾明月福州接待会所

Tangqian Moon Fuzhou Reception Club

232 熹茗茶叶会所湖东店 Ximing Tea Club Hudong Shop

238 一信(福建)投资办公室 Yixin (Fujian) Investment Office

244 静茶西湖店 Taste of Tea and Buddha

248 天瑞酒庄 Tianrui Winery

254 厦门光合作用 Xiamen Guanghezuoyong

260 天墅销售中心 Tianshu Sales Center

268 YS 工作室 YS Studio

274 尊墅别墅 Distinguished Villa

278 厦门海峡国际社区原石滩 SPA 会所

Original Rocky Beach SPA Club of Xiamen Channel

International Community

284 巴厘香墅黄府 Bali Incense Villa Golden House

290 CASA BELLA 家居美学馆 CASA BELLA Home Art Center

294 合肥卡伦比咖啡连锁 Hefei Kalumbi Coffee Chains

302 济南普利售楼处 Jinan Puli Sales Office

310 杭州西溪 MOHO 售楼处 Hangzhou Xixi MOHO Sales Office

314 千岛湖洲际度假酒店

InterContinental One Thousand Island Lake Resort

322 荣轩茶社 Rongxuan Teahouse

330 gxg jeans 宁波城隍庙旗舰店 gxg jeans brand men's clothes

338 滕头投资公司生态楼

Tengtou Investment Company Ecology Building